

CATHOLIC



HEADQUARTERS OF CONFERENCE

This Issue

PLAYWRITING CONTEST (Pages 6 and 21)

- WHAT IS A CATHOLIC PLAY?
- FOR THE FAITH
- UNDER THE MARQUEE
- CONVENTION

Vol. II - No. I
NOVEMBER

THEATRE

OFFICERS OF THE CONFERENCE

REV. DR. JOHN H. MAHONEY, New York, *President*
 CHARLES COSTELLO, Hollywood, Calif., *Vice President*
 REV. DR. THOMAS F. CAREY, O.P., Washington, D. C., *Secretary*
 E. FRANCIS McDEVITT, Washington, D. C., *Treasurer*

EXECUTIVE COMMITTEE

EMMET LAVERY, Poughkeepsie, N. Y.
 REV. DR. URBAN NAGLE, O.P., Providence, R. I.
 NORMAN GRIFFIN, Philadelphia, Pa.
 REV. F. G. DINEEN, S.J., Chicago, Ill.
 SISTER MARY LOUIS, Louisville, Ky.
 MRS. JOSEPHINE CALLAN, Chicago, Ill.

CHAIRMEN OF COMMITTEES

Playwriting
 SISTER MARY DONATUS
Play Listing
 DR. CLARENCE J. WITTLER
Little Theatre
 REV. G. V. HARTKE, O.P.
Parish Theatre
 REV. T. F. COUGHLIN, S.J.
College Theatre (Men's)
 EMMET LAVERY

College Theatre (Women's)
 SISTER MARY PETER, O.P.
High School Theatre (Boy's)
 G. B. WALKER
High School Theatre (Girl's)
 MARGARET MARY KEARNEY
Grammar School Theatre
 SISTER MARY ANTHONY
Radio
 GEORGE WINTERSTEIN

Rural Theatre
 REV. DR. EDGAR SCHMIEDLER, O.S.B.
Play Cycle
 EMMET LAVERY
Publicity (Secular)
 NORMAN J. GRIFFIN
Publicity (Catholic)
 E. FRANCIS McDEVITT
Motion Pictures
 MRS. JAMES F. LOORAM

REGIONAL DIRECTOR

REV. BRENDAN LARNEN, O.P., Washington, D. C.

REGIONAL CHAIRMEN

- MISS HELEN DOWER KAVANAGH, Hudson, New Hampshire (Maine, New Hampshire and Vermont)
- MISS CATHERINE A. McMAHON, Providence, Rhode Island (Massachusetts, Rhode Island and Connecticut)
- MRS. EUPHEMIA VAN RENSSELAER WYATT, New York, New York (New York)
- REV. VICTOR KENNEDY, Pittsburgh, Pennsylvania (Pennsylvania and New Jersey)
- MISS MARY WARTHER, Baltimore, Maryland (Delaware and Maryland)
- BRO. JOSEPH ALEXANDER, F.M.S., Wheeling, West Virginia (West Virginia, Virginia and North Carolina)
- REV. GEOFFREY O'CONNELL, Clarksdale, Mississippi (Alabama, Mississippi and Louisiana)
- MR. FRED J. KAREM, Louisville, Kentucky (Tennessee and Kentucky)
- MR. OTTO WENZLER, JR., Toledo, Ohio (Ohio)
- DR. KATHRYN ROBB, Detroit, Michigan (Michigan)
- REV. THOMAS P. CAREY, New Albany, Indiana (Indiana)
- COURTENAY SAVAGE, Chicago, Illinois (Illinois)
- MISS FRANCES MOHAN, Minneapolis, Minnesota (Minnesota, North Dakota and South Dakota)
- REV. GEORGE A. STEMM, Dubuque, Iowa (Iowa)
- MRS. ANNA McCLAIN SANKEY, St. Louis, Missouri (Missouri and Arkansas)
- REV. CULLEN F. DECKERT, O.M.I., San Antonio, Texas (Texas and Oklahoma)
- MRS. LEO G. BUJARSKI, Wichita, Kansas (Kansas, Nebraska and Colorado)
- REV. JOSEPH P. CLANCY, Portland, Oregon (Wyoming, Montana, Idaho and Oregon)
- REV. LEO A. LANPHIER, S.J., Spokane, Washington (Washington)
- MISS CATHERINE MUSANTE, San Francisco, California (California, Nevada, Utah and Arizona)
- REV. J. L. O'DONNELL, C.S.B., Ph.D., Toronto, Canada (Canada)

CATHOLIC THEATRE

OFFICIAL PUBLICATION OF

THE CATHOLIC THEATRE CONFERENCE

E. FRANCIS McDEVITT, *Editor*

VOLUME II

NOVEMBER, 1938

NUMBER I

A New Name—Same Ideal

THE official organ of your CATHOLIC THEATRE CONFERENCE, with this issue, appears under a new name and with a partially new format. Your suggestions for a new title, printed in the last number, constituted helpful bases for the final selection of a name. We think CATHOLIC THEATRE embodies all the ideas we sought and covers succinctly the whole conception of the Catholic Theatre Movement in this country.

The ideals and purposes of the CATHOLIC THEATRE CONFERENCE are no amorphous dreams, but definite signposts to the establishment of a physical and inspirational Catholic Theatre in the years to come. Furthermore, your Catholic Theatre arts periodical must necessarily reflect, in name and content, the essence of organized Catholic activity in the field of the theatre—the erection of a structure on which the throbbing new Catholic dramatic creations may hang for the edification and benefit of the American theatre in general.

Martyrdom in the Arctic—and the Theatre

Elsewhere in these pages is made an announcement of more than passing significance to Catholic Theatre in general and playwrights in particular. We are happy to inaugurate, in this age of competition, a nation-wide playwriting contest, which, it is our fond hope, will bring forth a wealth of new plays for the young treasury of original Catholic dramatic effort in this country.

It is a truism that the daily life of the Catholic Church and of her members, clerical and lay, offers material for drama unmatched throughout the extensive *milieu* of

human activity and endeavor. More particularly, the drama that is enacted each moment of the year by our heroic pioneers in the far-flung lands of the missions is pabulum scarcely touched by modern playwrights and in itself is a plethoric source of dramatic inspiration and material for Catholic playwrights seeking themes, plots and characters for dramas as yet unborn.

Happy then, we think, is the selection of the mission tragedy in the Far North several years ago as the theme of our playwriting contest. Murder in the isolated,

TABLE OF CONTENTS

| | PAGE | | PAGE |
|---|------|---|------|
| A New Name—Same Ideal..... | 3 | Radio's Importance to the Church..... | 8 |
| Martyrdom in the Arctic..... | 3 | The Infinite Bridge (one act play)..... | 9 |
| Convention..... | 4 | The Secretary and His Job..... | 11 |
| What Is A Catholic Play?..... | 4 | Under the Marquee..... | 12 |
| For the Faith..... | 5 | Recommended Published Plays..... | 14 |
| Murder in the Land of the Eskimaux..... | 6 | | |

frigid wastes of the Arctic; the disappearance of the criminals; the man-hunt; the apprehension of the guilty natives—what more needs a playwright with dramatic acumen for the things that go to produce stirring drama. And above all is the haunting theme of spiritual and natural valor, of self-sacrifice, of love for mankind repaid by violence and death, renunciation of comfort and

of ease for the benefit of others. Here indeed is inspiration for great plays. And we hope that by next summer, when the contest has closed and the judges have made their selections of the best entrants, the scripts will be found worthy of the theme, that the great drama in the Northland will have become equally great drama in the Catholic Theatre of civilization.

Convention

It seems only yesterday that two modest, relatively unheralded gatherings were held in Chicago and Washington. Only yesterday that seething, leaderless Catholic dramatic action became an organized movement with national aims, plans, and officials. And now, in this issue of November, 1938, you read of the projects under way for another convention—this time of the CATHOLIC THEATRE CONFERENCE, a third conference under the same auspices but how different conditions.

The dates and details of the convention, to be held in Washington next summer, are carried elsewhere, but it is our desire to emphasize that, while the CATHOLIC THEATRE CONFERENCE, child of the two meetings in 1937, is now a full-blown fact, it is still a very young offspring, still very much in need of maternal and paternal care, yet only a frail if determined element in American Catholic Action, depending for sustenance and nourishment and encouragement upon Catholics who see in Catholic Theatre the salvation of the American theatre and an instrument of inestimable value for the spread of Christ's kingdom on earth.

In other words, we must still appeal for support—the continued support of those generous, far-seeing groups

and individuals who have joined the ranks of the Conference, additional support from Catholic dramatic groups and individuals who have not as yet enlisted, and the support of all our schools, colleges and universities. As we lay plans for the convention in the Capital City next June, we must keep a weather eye on the membership list—barometer of interest and assistance in Catholic Theatre. Our roster is one gauge of the Conference's vitality, and as such we see in it a greater and greater need for the enlargement of our dramatic army so that next summer we can meet and look back proudly upon two years of progressive accomplishment since the little meetings in Chicago and Washington.

Your officials and committees forecast an excellent convention, as far as they can promise one. Whether this promise can be adequately fulfilled depends upon the present members of the Conference and upon the large body of Catholic groups and persons who, for various reasons, are yet outside our ranks. Renewal of memberships, new members, and an enthusiastic, large attendance at the convention next year will be all that is needed for us to push on to greater achievements in the future.

What Is A Catholic Play?

We have no intention of including in this editorial the answer to such a question. Discretion and space prevent it. But an answer is imperative in view of the amazing disagreement in this matter throughout Christendom. We need go no further than the divided opinion which greeted such works as "Shadow and Substance" and "Father Malachy's Miracle," plays captioned by many leading Catholic and non-Catholic critics as Catholic dramas. Diversity of outlook, especially regarding these plays, crept into the last issue of CATHOLIC THEATRE, and, at first blush, it seemed as if there were disunity among us on one of the essentials of Catholic Theatre.

The disunity, of course, is not of the heart but of the

head. As such, it should not be a problem too great for solution. However, the setting up of standards, whether imposed or developed, happen to be one of the objectives of the CATHOLIC THEATRE CONFERENCE and while art is ever chary of the yardstick, there must be certain fundamentals according to which our work is indicative of the faith and doctrines which we profess and for which we stand.

Are externals the measure of a play's Catholicity? Are the odor of incense and the swish of ecclesiastical vestments sufficient appurtenances to earmark a play as Catholic? Must the characters be Catholics, or is it sufficient that the characters only act in a manner typically Catholic or reconcilable with Catholic principles

(Continued on Page 15)

FOR THE FAITH

By ROBERT O. HICKMAN *

THE courtyard of the Chateau d'Allinges was crowded, so I climbed up on one of the ruined walls in order to have a better view of the fete. It was August 21, St. Francis de Sales' birthday. Inasmuch as the Chateau d'Allinges was St. Francis' headquarters during his missionary life in the Chablais, the play depicting many romantic scenes from his missionary life in the Savoie was given in the courtyard of the old Chateau. From my seat on the ruined wall I had a view overlooking Lac Lemman and the Chablais for fifty or sixty miles. It was not necessary in such a spot to have a great deal of scenery on the stage. As a matter of fact, the stage was extremely simple. A raised platform and a few drapes were all that were used.

It is by no means uncommon in Europe to give plays in their original setting, or in one that is similar. For example, "Le Doudou de Mons" was presented on the Grand Place in Mons, Belgium, last summer. This play of M. Werrie deals with Belgian folklore of the Middle Ages.

The writer had the pleasure of witnessing a play in the market place of Schwyz, Switzerland. This town, from which Schweiz (Switzerland) derives its name, is situated in the heart of the Alps near Altdorf, of William Tell fame. In the market place of Schwyz the play dealt with the founding of the Swiss Republic and its war with Austria.

These are only a few instances of the European's love for outdoor plays in their original or similar surroundings. Very seldom, to my knowledge, do the Little Theatre Groups present plays dealing with modern life. They prefer to revive traditions, and to enjoy again the romance of the past.

Outdoor plays are frequently given in Europe before the church. "Le Mystere de la Passion," by Henri Gheon, was presented last summer in front of the Basilica at Liege, Belgium. Shortly afterwards several other plays, including "Mystere de la Messe," were given at the same place. Incidentally "Le Mystere de la Passion" was given some time ago in front of Notre Dame in Paris.

This idea of bringing the Mystery Plays back to the Church, from which they sprung, is quite prevalent in Europe. And in many places in Germany the Mystery of the Incarnation is represented in the church itself during the Christmas season. In my opinion, the background and traditions of the various European peoples are responsible for the type of plays chosen by the Catholic Little Theatre Groups (*Compagnons de Jeux*), whether these plays be given in or out of doors. Although the majority of plays do not deal explicitly with modern life, yet they are applicable to modern life, as one may see in the remarkable works of Gheon. After witnessing one of his plays we are convinced, for example, that we should be more charitable or more just.

I think that Gheon's plays are the most popular among the Catholic Theatre Groups. He has written over forty truly Catholic plays, including tragedies. He has written profusely, but has not sacrificed quality, and will certainly be ranked among the outstanding litterateurs of France.

Another great apostle of the Catholic Theatre in Europe is Henri Brochet. Besides writing Catholic plays, he publishes a monthly *Jeux, Trateaux et Personnages* (*Plays, the Stage, and the Cast*). Through this monthly he has done much to unite the Catholic Little Theatre Groups throughout Europe. The motto of his work is the same as that of M. Gheon, "*Pour la Foi, par l'art dramatique. Pour l'art dramatique, en esprit de Foi*" (*For the Faith by means of drama. For drama in the spirit of Faith*). Besides giving a listing of Catholic plays, their analysis, production notes, etc., M. Brochet gives counsel on production, acting, make-up, scenery, lights, etc. He also gives news of the Catholic Theatre Groups in Belgium, Holland, Italy and other countries, and synthesizes articles in Catholic periodicals on the Catholic Theatre Movement. There are many such periodicals that publish articles, such as *La Vie Intellectuelle*, *La Revue Generale*, and *Orientations* (France); *Ons Tooneel* (Holland); *Contro-Corrente* and *Scenario* (Italy); *Jonghemecht* (Luxembourg), *Ljudski* (Yugoslavia).

(Continued on Page 15)

* Mr. Hickman is a seminarian in the American College of the University of Louvain, Belgium.

MURDER IN THE LAND OF THE ESKIMAUX

Announcement and details of the National Playwriting Contest, conducted by the CATHOLIC THEATRE CONFERENCE, are to be found elsewhere in this issue of CATHOLIC THEATRE. Below we synopsise the story on which the theme of the entries is to be based. The summary is drawn from the report of Charles P. LaNauze, Assistant Commissioner of the Royal Canadian Mounted Police, which appeared in *The Annals*, organ of the Society for the Propagation of the Faith, last year.

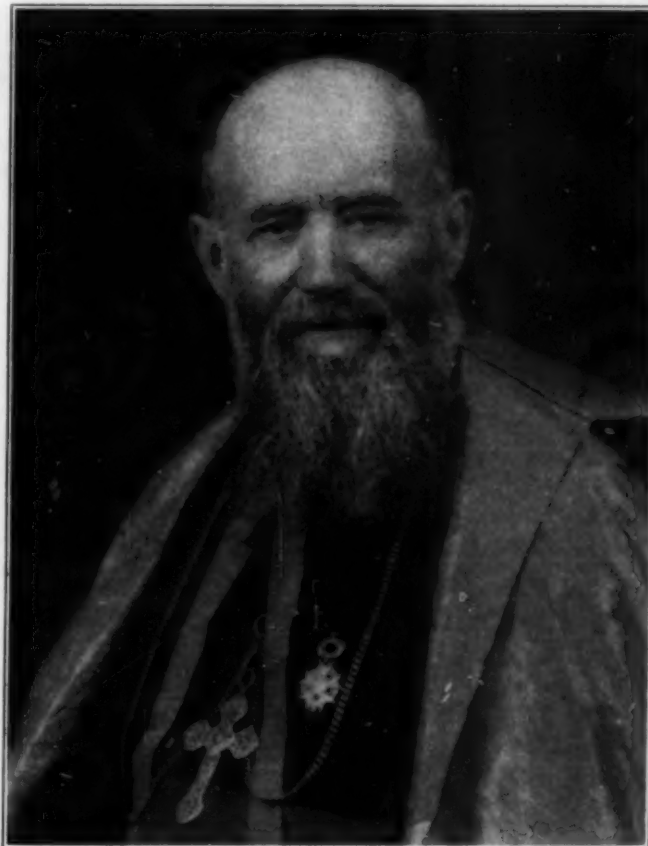
THE STORY

IN 1910, Stefansson came to see Coronation Gulf in the Far North. A year later, two Oblate Fathers, Jean-Baptiste Rouviere and Guillaume LeRoux, set out from Fort Norman, which was in the Catholic Mission District of Mackenzie, to establish a mission in that locality. Across the Great Bear Lake they traveled to Dease Bay where they constructed a base for apostolic operations. Soon thereafter an outpost to their mission was built at Lake Imaerinik. In the summer of 1913, after months of experience within the Arctic Circle, these pioneer apostles determined to set forth to the Arctic Coast. That September, the last reports concerning them were borne back from Great Bear Lake. While their whereabouts remained unknown, they were pushing on among the scattered villages, spreading the gospel and making friends among the natives. Despite their arduous travels behind dog teams, over treacherous snow and ice, beneath sullen or starkly bright skies, these brave priests continued on, forgotten by the great world beyond the Arctic Circle. One night in October they were not surprised when two natives, Uluksak and Sinnisiak, overtook them as they were encamped in the desolate stretches of the icy wasteland. For two days these Eskimaux became members of their party, aided them as they continued their trek across the slippery surface of the treacherous land which they traversed. At Bloody Falls, Father Rouviere was walking ahead of the dog team while Father LeRoux guided its course and the Eskimaux assisted them in hauling the sled across difficult stretches of the terrain. Meanwhile, Sinnisiak had suggested to Uluksak that they should kill the priests and steal their rifles.*

He determined to fulfill his desire as they continued their journey. First he dropped behind and then sprang upon Father LeRoux to stab him in the back. Though Father LeRoux resisted with an almost effective struggle, he was ultimately overcome because Uluksak ran back to assist Sinnisiak. The commotion caused

by the struggle arrested Father Rouviere's attention. However, he was unable to assist his companion, for, as he turned about to seek his rifle a shot rang out to be imbedded in the snow. But the second shot proved true and Father Rouviere fell with a bullet buried within him. Meanwhile Uluksak completed his murder of Father LeRoux. Then Father Rouviere was mutilated with an ax. The two murderers ate pieces of the priests' livers and abandoned their bodies.

(Continued on Page 14)



Most Reverend Gabriel Breynat, O.M.I., Vicar Apostolic of the Mackenzie

* It is reliably reported that further motivation for their crime was received from the ritualistic dances conducted by the sorcerer-medicine man who inflamed the local inhabitants to fierce hatred against the white missionaries.



Pere Guillaume LeRoux, O.M.I.



Uluksak—the accomplice



Sinnisiak—the instigator



Pere Jean-Baptiste Rouviere, O.M.I.

RADIO'S IMPORTANCE TO THE CHURCH

By REV. PATRICK MCCARTHY, S.A.*

NO DOUBT, the invention of radio has benefited the Catholic Church greatly, because she is able to enter the homes of many millions of people who would otherwise have little or no knowledge of her doctrines. Realizing the vast field to be evangelized, too much stress cannot be laid upon the importance the radio plays in religious teaching.

A high official of one of our large radio systems lately remarked that Catholics make more use of this channel of communication today than any other body. But the question arises: Do we use it to as great an extent as we should? Until the importance of radio in religious instruction is more thoroughly understood we will have lost a lot of valuable time. From our experience in the radio field, the Society of the Atonement has ample proof of its importance and its benefits in missionary work. As an instrument in the missionary field it is hard to find its peer, because in every corner of our land there are always listeners who are anxious to learn the truth.

The drama in radio and on the stage is a most powerful instrument of propaganda. The Church used the drama in the early centuries for religious instruction. In this way the great public which could not read was reached. It made appeal to the inborn dramatic instincts. Little bands of troupers were fitted out to visit the countryside. Miracle plays were produced, plays which depicted Christian thought and refreshed the minds of the people and strengthened their Christian heritage. There is need of this same action today. The time is ripe. People have become surfeited with non-spiritual things and are beginning to realize more as time passes that the materialistic panaceas are but empty promises for the happiness and contentment they are seeking. They are turning back to higher planes of thought. This is evident in the cordial reception accorded the solid religious plays presented within the past few years, particularly the dramatizations of *The Lives of the Saints*.

It is often remarked that it is easy to make friends but success is complete only if one can hold them. It is very important then to consider the manner of approach in the presentation of religious plays. The method used in the "Ave Maria Hour" broadcast by the Franciscan

Friars of the Atonement at Graymoor is founded on the simple method which Christ used Himself. He always began with a story of some kind to illustrate His point. We have followed this same procedure and we feel that this method of approach has earned for our "Ave Maria Hour" its remarkable and steadily growing popularity since its inception three years ago.

Abstract doctrinal truth is made more tangible by these broadcasts because of the human interest touch the drama contains. A person can understand a lesson better when the human emotions are used along with the intellect and no better medium could be used to accomplish this end than the drama. Let us take the children attending Catholic schools as an example. Teachers tell us they were at a loss to know how to make the children read the *Lives of the Saints* and now their problem is answered with these broadcasts. They listen to the drama and are quizzed in class the next day. Parents often tell us that all activity ceases in the home when the children are listening in to the "Ave Maria Hour." This method of instruction has made religious study a pleasant task.

There is another and very important angle to these broadcasts, which is interesting. Catholic doctrine is brought into the homes of our non-Catholic neighbors who would otherwise hesitate to ask questions for fear of embarrassment and possible ostracism by their non-Catholic friends. This is very evident from the many thousands of letters we receive weekly. In this way a knowledge of the Catholic faith is brought to thousands, who, perhaps, may not be entirely receptive to a conviction of its truth but it at least disposes them to give thought to the doctrines of our Holy Faith. Not a few come to Graymoor to be received into the Church and we receive a surprising number of inquiries from Catholics as well as non-Catholics in sparsely settled districts of the country on questions pertaining to Catholicism.

The dramatization of the *Lives of the Saints* serves a twofold purpose. It turns the thoughts of listeners to the high values of spiritual things, and as a corollary it indirectly enables the Franciscan Friars of the Atonement to maintain St. Christopher's Inn as a refuge of help for the poor wayfarer of the road. Thousands of

(Continued on Page 18)

* Father McCarthy is Spiritual Director of the "Ave Maria Hour," weekly radio dramatic broadcast sponsored by the Society of the Atonement, Graymoor, N. Y.

THE INFINITE BRIDGE

By JOSEPH I. DIRVIN

of Saint Joseph's College, Princeton, New Jersey

The right to produce this play in any manner whatsoever is reserved to the CATHOLIC THEATRE CONFERENCE and must be secured from the same. This right will be granted upon the payment of the particular royalty attached to this play, namely, \$2.50 for members of the Conference and \$5.00 for all others.

[The curtain rises on a dark, oak-panelled entrance-hall; a fire in the grate in the left wall makes it agreeably mellow. The rain is pouring outside with a despairing soddenness; it can be seen through the streaked half-windows on either side of the great oak door. On the right wall is a large french-window leading out to a dim garden. Curiously enough, the panes of the french-window are dry and there are no signs of rain beyond. The room is empty. Suddenly the front doorbell rings, jarring the atmosphere like an alarum. After a moment, a butler, faultlessly dressed, comes across from the right and opens the door wide. A young girl stands without, helplessly. She wears a raincoat and a small, shapeless hat from which the water streams. She seems frightened and bewildered. There is a distressful pause, and the butler speaks, politely.]

BUTLER. Won't you come in? [The girl nods mutely and makes a forward step.] [The butler raises a restraining hand.] No, you must leave your hat and raincoat out there. [The girl hesitates, with questioning eyes.] Just let them fall on the steps. [She obeys slowly; the raincoat slips from her shoulders; she removes her hat and drops it behind her. Then she enters, hesitantly, into the hall. She looks around her with bewilderment, ill at ease in a strange house, without street-clothes.] Whom did you wish to see?

GIRL. I don't know. [The butler smiles.] You don't believe me?

BUTLER. Yes, I believe you.

GIRL. Well—isn't it strange that I should ring a strange bell without reason? Without reason, without wanting to see someone?

BUTLER. [Smiling.] No.

GIRL. Why?

BUTLER. Many people do the same thing —

GIRL. Here?

BUTLER. Yes.

GIRL. What an odd house!

BUTLER. Not odd, merely new to you.

GIRL. Yes, I suppose that may be — But —

BUTLER. Yes?

GIRL. Wasn't that odd? [Pointing behind her.]

BUTLER. What is that?

GIRL. Leaving my hat and coat out there?

BUTLER. Perhaps it was—to you.

GIRL. It was.

BUTLER. But it isn't odd to me. They belong to the wind and the rain, not to this [indicating the room].

GIRL. Yes, they would be out of place here, wouldn't they? It is so quiet here. So quiet after the slashing whispering of the rain, after one has been putting one's face against it, helplessly enduring it.

BUTLER. Yes, I suppose it is.

GIRL. Don't you know?

BUTLER. Yes.

GIRL. Then, why do you say, you suppose so?

BUTLER. I have never experienced it.

GIRL. [She looks at him oddly for a minute, then goes back to her former topic.] Do you know . . . I—I feel like stretching out before that fire, and dreaming, dreaming forever . . . Oh, but how impudent of me!

BUTLER. Not at all. A delightful thought. Won't you do it?

GIRL. [A bit hesitant.] Yes—yes, I believe I will! Isn't it silly—this is as thrilling as a great adventure. [She sits in an armchair near the grate.]

BUTLER. And may not the little things be the greatest, somewhere? Sometime?

GIRL. Yes. [She is staring into the fire, a light smile on her face; the butler smiles.]

BUTLER. Are you sure you don't wish to see anyone?

GIRL. Yes, I do. I wish to see someone, but I don't know whom.

BUTLER. I knew you did.

GIRL. Did you? You are a strange butler —! [She puts her hand to her mouth] —or are you the butler?

BUTLER. You are a strange girl to see strangeness in so many things. [Laughing.] Yes, I am the butler.

GIRL. But you are so affable! Butlers are generally so — [she puffs up] —you know! And imagine my talking like this to a butler! [She gives a peal of laughter and suddenly suppresses it.] Oh, I shouldn't have done that!

BUTLER. Of course you should. You are young, and youth is never out of place.

GIRL. Yes — even here, surrounded by panels and a bachelor's fire!

BUTLER. [His eyes twinkling.] I'm sure the Master would be flattered!

GIRL. The Master?

BUTLER. Yes, don't you wish to see the Master?

GIRL. I don't know. But—yes, if you say so.

BUTLER. Well, I do say so!

GIRL. [Gayly.] All right! The Master it shall be. The Master—it sounds forbidding!

BUTLER. I assure you, he is not.

GIRL. Is he young?

BUTLER. Why?

GIRL. —or is he old?

BUTLER. That you must discover for yourself.

GIRL. Will he like to see me?

BUTLER. That doesn't matter.

GIRL. But—will he receive me well?

BUTLER. Oh, yes. You will like him.

GIRL. I'm so glad.

BUTLER. I'll call him. Goodbye.

GIRL. Won't I see you again?

BUTLER. [Smiling.] Maybe. [He is gone.]

[The GIRL stretches her feet on an ottoman and leans back, wholly relaxed. She closes her eyes. There is a pause—she seems to have melted into the room. A tall, elderly man, with a wonderfully kind face appears on the landing of the stairway on the right of the front door. He is quietly dressed, and wears a silk lounging-robe. He moves down the steps and across the floor. He stops behind the GIRL's chair.]

MASTER. Do you wish to see me? [The GIRL opens her eyes with a start; she gets to her feet.]

GIRL. Are you—the Master?

MASTER. Yes, I am. You wished to see me?

GIRL. Yes—but, I don't know why — I —

MASTER. Sit down, please. [She resumes her chair and he takes one on the opposite corner of the hearth.]

GIRL. My name is Alice Car —

MASTER. I know.

GIRL. You know? But I don't understand. I have never seen you before—and yet, your face is familiar—so familiar that I may have seen you often. What is your name?

(Continued on Next Page)

MASTER. Does it matter?
 GIRL. This is all so mysterious—and yet, it doesn't seem important to know.
 MASTER. It isn't, just now.
 GIRL. And I'm not frightened. I was frightened—out there. [*As she points, she shudders slightly.*] Why do I shudder when I think of—out there?
 MASTER. Perhaps you find it disagreeable. Perhaps you like it here.
 GIRL. Oh, but I do!
 MASTER. I am very glad. Not all of my visitors like it here. Sometimes it is terrible.
 GIRL. Here?
 MASTER. Yes—they curse and rave and grow hideous.
 GIRL. Here? It is unbelievable.
 MASTER. Do you think so?
 GIRL. Oh, yes! If they so dislike it, why do they come?
 MASTER. They cannot help themselves. They must come.
 GIRL. [*Not understanding.*] Oh— And where do they go?
 MASTER. Out there. [*He points off left.*]
 GIRL. Poor things! Why can't they see how beautiful this is? How calm—how restful—
 MASTER. I am so glad to hear you say that.
 GIRL. Why?
 MASTER. Because I can speak to you. Come, Alice. [*He raises her out of the chair, taking her hand.*]
 GIRL. I once saw a picture of Christ raising the Daughter of Jairus like that.
 MASTER. Yes, I have seen it. It is beautiful, isn't it? [*He leads her over to the french-window.*] Do you notice anything?
 GIRL. Why, it isn't raining! [*She turns and looks at the half-windows of the door which are streaming water.*] I don't understand—
 MASTER. Alice—
 GIRL. [*Looking into his eyes.*] Go ahead—I will hear you.
 MASTER. You are dead, Alice.
 GIRL. Dead?
 MASTER. Yes. And yet, there is a spark of life in you. The line between life and death is infinite, and yet, one merges hazily into the other, like the sea and the sky—
 GIRL. Dead— But, what is this house?
 MASTER. This house is the moment between life and death—the infinite bridge.
 GIRL. And—who are you?
 MASTER. You won't be frightened?
 GIRL. No, I won't be frightened.
 MASTER. I am Death.
 GIRL. Death? [*She laughs—slightly.*] But I don't see how— You are not hideous—
 MASTER. [*Laughing merrily.*] No, I am not hideous. Did you expect to see a hooded skull, and a bony hand clutching a long dank cloak?
 GIRL. I couldn't say. I've never really thought of it.
 MASTER. No, few do. But I have appeared like that—
 GIRL. You? To whom?
 MASTER. To those who cursed and raved and grew hideous—and went out there. [*Points off left.*]
 GIRL. Who were they?
 MASTER. Horrible people—Sinners! Adulterers, Liars, Murderers, Suicides— [*He looks afar, pitiful and yearning.*] Men—Women—Sometimes Children, little twisted, diseased souls—
 GIRL. Don't—please!
 MASTER. I know. It is terrible. But so am I—for them! [*There is a long pause. Suddenly the GIRL sighs—and smiles.*]
 GIRL. Dead! [*It comes out explosively—a bit incredulously.*]
 MASTER. [*Smiling sympathetically.*] And you don't mind it.
 GIRL. Not at all. I love it. It's like looking back on something disagreeable without having experienced it—
 MASTER. But, it's not over yet—completely.
 GIRL. Not over yet?
 MASTER. No—you may go back.
 GIRL. I—go back? [*She is agitated.*]
 MASTER. Yes, if you wish—

GIRL. But, not everyone can go back, can she?
 MASTER. Oh, no—but you have been given that privilege.
 GIRL. I will never go back. Something roots me here — [*She turns toward the garden, slowly, like a flower to the sun.*] What is—out there?
 MASTER. A garden.
 GIRL. Oh, no. There is more than a garden. There was a garden once, with a Tomb in it, and Resurrection!
 MASTER. Yes. There is more than a garden; there is Love and Mercy and Peace and—
 GIRL. [*Breathlessly.*] Yes—
 MASTER. —and God.
 GIRL. [*Softly transfigured.*] Ah, yes. Don't you see? I can't go back—
 [*There is heard a man's voice, distantly crying. It sounds distraught, despairing, and is at home with the hopeless rain. It comes near; it is at the door.*]
 VOICE. Alice! Alice!
 GIRL. [*Turning sharply.*] What is that?
 MASTER. It is a man's voice.
 GIRL. No, it is the rain.
 MASTER. It is a man's voice.
 GIRL. And whom does it call?
 VOICE. Alice! Alice!
 MASTER. It calls you, Alice.
 GIRL. [*Trembling.*] What could it want with me?
 VOICE. Alice! Come back! Come back!
 GIRL. I know that voice. It's—It's John!
 MASTER. He wants you.
 GIRL. [*Distressed.*] Yes, I know. [*There is a silence.*]
 VOICE. Alice! Oh, Alice—
 GIRL. Please open the door.
 [*Without a word, the MASTER goes to the front door and opens it. It is important to get this picture clearly. ALICE stands near the french-window, which frames her in rosy softness. The MASTER is at the open door. Without, in the pouring rain, stands JOHN. He is dressed in raincoat and hat as ALICE was. Both arms are outstretched, and his face is contorted with pleading. Although ALICE hears him, he does not hear what she says.*]
 MASTER. He cannot come any further.
 ALICE. I know. Don't, John—don't!
 JOHN. Alice— Don't leave me alone. I need you.
 ALICE. Oh, I know, John! But so does—
 JOHN. Darling, don't you hear me?
 ALICE. Of course I hear you!
 JOHN. Don't you hear me, Alice? Oh—come back!
 MASTER. He cannot hear you, you are too far away.
 ALICE. Poor John!
 JOHN. Think of the baby, Alice—our baby— He needs you— more than I, if that can be! Come back for him—
 ALICE. [*Whispering.*] I can't come back, John. Someone calls me. Someone dearer even than you—dearer than Baby—
 JOHN. Sweetheart!
 ALICE. [*To the Master.*] Oh, what can I do? What can I do?
 MASTER. You can go back.
 ALICE. No, I cannot go back.
 MASTER. Then, you can say "Goodbye."
 ALICE. [*A shadow of pain crosses her face.*] Yes, I can. Good-bye, John—darling!— [*She smiles and nods to the Master who shuts the door, firmly. The VOICE is heard no more.*]
 MASTER. I'm glad it was so easy for you.
 GIRL. Yes. [*She turns back to the garden.*] Sir Death, will you open the window too?
 [*The MASTER crosses to the french-window and opens it, bowing to the GIRL as she passes through. The light grows strong on her face. The curtain falls.*]

THE END

THE SECRETARY AND HIS JOB

By REV. THOMAS F. CAREY, O. P.

LIFE FREQUENTLY mixes the bitter with the sweet. . . . Among the bitter dregs was the announcement by Mr. Mitchell Smith that he could no longer serve the Conference as Regional Director. The Secretary wishes to thank Mr. Smith for the energy with which he undertook the difficult assignment of trying to organize Regional Chairmen for the CATHOLIC THEATRE CONFERENCE. In the short space of time that he functioned, he was able to show encouraging results. After a lapse of several months, the Regional Directorship was, by unanimous consent of the Executive Board, conferred upon Rev. Brendan Larnen, O. P. The Executive Board met in the office of the Secretary on September 18, 1938, and the principal topic of discussion was the outlining of general plans for the 1939 convention. The Board voted to accept the invitation of the Catholic University to hold the next convention at Catholic University in Washington, D. C. The dates for same have been set for June 27 and 28, 1939. The Executive Board plans to hold another meeting shortly after the Christmas holidays.

Among the sweet things that have crossed the desk of the Secretary was a visit from Father Dutilly, O.M.I. We first made his acquaintance sometime last April, when Father Dutilly dropped in to inquire, vaguely, how much money would be necessary to conduct a play-writing contest. After a lengthy discussion at the time of this visit, the Secretary almost forgot the incident. You can imagine his surprise when on a hot Sunday afternoon in August, Father Dutilly dropped in again and produced a check to cover the expenses of a play-writing contest. The prizes will be conferred by the Vicar Apostolic of Mackenzie, His Excellency, Most Reverend Gabriel Breynat, O. M. I., Bishop of Adramyte, upon the decision of the judges. Perhaps some letters which Father Dutilly sent me will be of interest to the members of the Conference. Following is a letter which he had received from the Archbishop of Quebec, His Eminence, J. M. Rodrigue Cardinal Villeneuve, O.M.I.:

Dear Pere Dutilly:

It is a very happy idea to inaugurate a literary contest among the collegions. This will bring to the attention of the public one of the most tragic events of the Canadian missionary era in the Arctic—the deaths of Fathers LeRoux and Rouviere, killed by the Eskimos. As an Oblate of Mary Immaculate and as President of the Missionary Union of the Clergy in Canada, I cannot but felicitate you, persuaded that this contest will give rise at the same time to the most generous vocations. I bless with all my heart the contestants and their promoters.

J. M. RODRIGUE CARD. VILLENEUVE, O.M.I.,
Archbishop of Quebec.

And following are two letters received from the Vicar Apostolic of Mackenzie, His Excellency, Most Reverend Gabriel Breynat, O.M.I.:

To Whom It May Concern:

Father Artheme Dutilly, O.M.I., actually of Rougemont, P. Q., is hereby authorized by us to organize a literary contest on the massacre of two Oblate Missionaries, Fathers LeRoux and Rouviere, on the Coppermine River, in 1913.

He is also authorized to make, to this effect, the necessary arrangements with any interested organizations, corporations or individuals, and to reserve for us and in our name, all the publishing, printing, theatrical representations and filming rights of any of the works entered in such contest.

And we have signed in the City of Quebec, on this twenty-third day of June, nineteen hundred and thirty-eight.

G. BREYNAT, O.M.I.,
*Bishop of Adramyte,
Vicar Apostolic of Mackenzie.*

Reverend Thomas F. Carey, O.P.,
Secretary of the Catholic Theatre Conference,
Catholic University of America,
Washington, D. C., U. S. A.

My dear Father:

On the eve of the twenty-fifth anniversary of the horrible apostolic tragedy of 1913 on the banks of the Coppermine, it gives us great pleasure to encourage the initiative of one of our own whose interests and devotion to the cause of our dear Fathers Rouviere and LeRoux we know and approve.

Also we rejoice at the welcome given by the CATHOLIC THEATRE CONFERENCE under your direction for a missionary Drama Contest. We have no doubt that your facilities in this regard will not only create but increase the missionary interest of the American people in our work in the Far North.

In advance we bless the work of all the organizers of the contest and of all the contestants.

May Our Lord and Mary Immaculate deign to accord to all blessings for their interest.

Vicar Apostolic of Mackenzie,
/s/ G. Breynat, O.M.I.,
Vic. Ap. of Mackenzie, Canada.
Bishop of Adramyte,

The Secretary has been able to establish a very concrete idea of a finite intelligence by reading over some of the requests which have been received during these infant years of the Conference's existence:

"All female cast of twenty."

* * *

"I am particularly interested in plays for girls between the ages of 12 and 18."

"I would gladly join the work and subscribe to CATHOLIC THEATRE if it would help me in my efforts to find an all-girls drama, for seniors in high school. One that is not too religious, as we have a large Protestant audience."

* * *

"Give us some suggestions as to finding a play for an all-woman cast and for about sixteen characters."

(Continued on Page 22)

UNDER THE MARQUEE

This column of news, notes and comments is for the information of our members and the other readers of this magazine. To facilitate the handling of such material we request that groups or individuals desiring to forward data for use in *Under the Marquee* send same to the CATHOLIC THEATRE CONFERENCE, Office of the Secretary, the Catholic University of America, Washington, D. C., labelled "Marquee." We are interested in the activities of all our members and prospective members and we will use, in so far as possible, all material relating to such activities if such is provided us.

Under the direction of Charles Costello and the patronage of His Excellency, Archbishop Cantwell, a play shop has been inaugurated for the creation of a Catholic social-minded theatre.

Father Thomas Manning, O.M.I., reports that during his year at Ottawa, he talked up the Conference in Canada, and created some interest to the extent that memberships still come into the secretary's office. Mr. Loughlin Campbell of Assumption College, Sandwich, Ontario, is continuing Father Manning's work as is Mr. Joseph O'Connor.

The Chicago region, under the chairmanship of Mr. Courtenay Savage, reports that between three and four hundred priests, religious and lay people attended a meeting called by Father Dinneen at the Loyola Community Theatre, where the first convention of the Conference was held. Emmet Lavery addressed the gathering and proposed a play cycle for the Chicago region which received enthusiastic response. Mr. Savage also addressed the gathering and solicited their membership in the Conference. The Reverend Albert A. Durant, O.S.A., spoke on poetic drama.

Mr. Leo Brady, sophomore at the Catholic University and publicity manager of the Washington Chapter of the Blackfriars' Guild, has dramatized the *Colliers* short story, *Brother Orchid*, by Richard Connell, which will be produced by the Harlequins, the undergraduate dramatic society of the Catholic University. It is described as a definitely and significant Catholic play.

The Conference received publicity in the following periodicals: *Columbia* in an article by Courtenay Savage; *The Lamp* and *Mary Immaculate* in articles by Father Thomas F. Carey, O.P.

The work sheet of Our Lady's Sodality under the direction of Father Daniel A. Lord, S.J., has the Conference as part of its September agenda.

The regional chairman of Kansas, Nebraska and Colorado, Mrs. Leo G. Bujarski, reports that the Rt. Rev. August Schwertner, D.D., Bishop of Wichita, Kansas, not only approves of the Conference but considers it "a great field for Catholic Action." Mrs. Bujarski has organized her region into diocesan sections and has a mimeographed plan of the region's agenda which you may obtain by writing her at 732 Porter Avenue, Wichita, Kansas. She also informs us that through the kindness of Rev. Leon A. McNeil, the Catholic Action Committee of Wichita, Kansas, is promoting the Conference by taking care of the postage and clerical work of the region. This region is also publishing a news-letter each month.

Despite the fact that dramatic enthusiasm in the southwest is not as ardent as elsewhere, Father Cullen F. Deckert, O.M.I., regional chairman for Texas and Oklahoma, reports that *The White Sister* was successfully produced in San Antonio recently. Father Deckert, however, foresees other Catholic productions during this season.

Miss Eva Condon, on tour with *You Can't Take It With You* and secretary of the Catholic Actors' Guild, was tendered a luncheon at the Washington Hotel by the Washington Chapter of the Blackfriars' Guild while she was playing in Washington.

Mr. Eddie Dowling, the theatrical producer, granted the amateur production rights of *Shadow and Substance* by Paul Vincent Carroll, to Father Edward Murphy, S.S.J., of New Orleans, to aid him in his Negro missionary work. Mr. Dowling is to be commended for making such a precious concession in behalf of such a noble cause.

Father Victor Kennedy of Pittsburgh, regional chairman for Pennsylvania and New Jersey, reports The Catholic Theatre Guild of Pittsburgh produced the American premier of *A Saint in a Hurry* by Jose Peman, which was acclaimed not only by the audience but by the professional critics as well. To ensure a positive Catholic theatre, prominent persons in Pittsburgh are offering prizes for original plays. A new and Catholic play, written by one of the members of the Guild, Joseph Breig, titled *The New Sin*, is now in production by the Guild.

Mr. George M. Cohan, president of the Catholic Actors' Guild, while on tour with *I'd Rather Be Right*, addressed the student body of the Blackfriar Institute of Dramatic Arts at the Catholic University. Mr. Cohan also sang his far-famed *Over There* as well as other less-famed lyrics of his composition.

Mundelein College through its lively weekly, *The Skyscraper*, discloses that it is maintaining its fame as an eminent pioneer in the field of Catholic dramatics. Three productions: *The Tail of the Dragon*, *Everybody's Doing It*, and *Peace in Our Time* were its presentations during November. In this same issue an arresting photograph of the cast of one of these dramas is shown rehearsing upon the roof-garden. Their intensity and interest in their work suggests that their dramatic season will be a significant one.

Father Carey has been assisted by a number of seminarians from the Paulist Seminary, Saint Paul's College, while preparing mail for the play writing contest which the Conference is conducting. Without their aid such work would have been delayed very much.

Father Larnen, through the kindness of Sister Saint John, S.N.D., has been aided by a group of Trinity College students, who are members of the Dramatic Society, while preparing a play survey.

Mrs. Euphemia Van Rensselaer Wyatt, the regional chairman of the New York region, reports that through the cooperation of the Drama Group of the Carroll Club of New York City, letters were sent to the Dean or President of 19 colleges, asking if their drama students would be interested in a cycle of plays in the Spring. Replies have been received from 15, two of which, while expressing interest, feared that their distance from New York involved too much expense. Others have signified their desire to cooperate and a meeting of the representatives of the various groups is to be held at the Carroll Club on Saturday, December 10th, at which time Father Mahoney has kindly promised to be present. This meeting promises to inaugurate a significant organization of the CATHOLIC THEATRE CONFERENCE in New York.

The Conference is particularly indebted to Father Daniel A. Lord, S.J., and his Jesuit confreres while the summer school of Catholic Action was in session, for Father Lord welcomed representatives of the Conference at all its sessions. Father Larnen attended the school in Washington, Father Nagle in Boston, and Miss Frances Mohan in Saint Paul. Through the kindness and graciousness of Father Lord the Conference was thus publicized to thousands interested in Catholic Action.

During the last week of July the Blackfriars' Guild held an inter-chapter convention at the Catholic University. Delegates from all the affiliated chapters were represented. At an open meeting the following delivered the principal addresses: Father Ignatius Smith, O.P., Dean of the School of Philosophy; Rev. Dr. Howard J. Carroll, of the N.C.W.C.; and Doctors Roy Deferari, Secretary General of the University, and Martin McGuire,

Dean of the Graduate School. Under the joint editorship of Fathers Nagle and Larnen an inter-chapter periodical is being edited which is intended to be a bi-monthly.

Mr. Emmet Lavery has just completed a two months' tour lecturing on the Conference and Catholic Theatre. Reports from all sections of the country attest to the enthusiasm which Mr. Lavery has created regarding the Conference.

The Mask and Bauble Club of Georgetown University, undergraduate dramatic organization, has chosen as its sesquicentennial anniversary performance, *Abraham Lincoln*.

During the present scholastic year, the Reverend Doctor Urban Nagle, O.P., founder and director-general of the Blackfriars' Guild, is on tour lecturing throughout the country concerning both the CATHOLIC THEATRE CONFERENCE and the Guild.

The Reverend John J. McLarney, O.P., S.T.D., chairman of the Washington convention of the Conference held in 1937, introduced a dramatic note in his Catholic Hour radio addresses. With the assistance of the Rosary College speech choir, under the direction of Sister Mary Peter, he illustrated graphically the interrelation of mental and vocal prayer in the recitation of the Rosary.

Besides the recommended plays which you have noted elsewhere in CATHOLIC THEATRE, the secretary's office is indebted to *Samuel French Company* for many other plays, both one-act and full length, which, after they have been criticized, shall be reported in future issues; likewise, the secretary's office is indebted to the *Dramatists Play Service*, *The Queen's Work*, *Longmanns-Green*, *Catholic Dramatic Movement*, *The Banner Play Bureau*, and the *St. Anthony Guild Press* for similar contributions to the library of the Conference.

Mr. Clayton Hamilton, playwright, critic and lecturer, addressed the Blackfriar Institute of Dramatic Arts during his lecture series in Washington. He informed his audience regarding *The Playwrights Producers*, a new organization in the legitimate theatre.

The Loyola Community Theatre has inaugurated a school of dramatics for the present season. The actors and actresses who take the courses will be examined by their work in a series of one-act plays.

Father F. G. Dinneen, S.J., and his Loyola Community Theatre present the following program for the season of 1938-1939:

October 17th and 18th—*Ah, Wilderness*.
December 5th—*Spread Eagle*.
January 23rd and 24th—Play to be announced.
March 13th and 14th—*Mary of Scotland*.
May 1st and 2nd—*Boyd's Shop*.

All of these productions are scheduled to be presented at Loyola Community Theatre, 1320 Loyola Avenue, Chicago, Illinois.

The following is the Blackfriars' Guild program for the season:

WASHINGTON CHAPTER AT ST. PAUL'S AUDITORIUM,
1421 V Street, N. W.

November 8th, 9th and 10th—*First Lady*.
December 13th, 14th and 15th—*Magic*.
Date to be Announced—*The Dark Hours*.
May 16th, 17th and 18th—*Cyrano de Bergerac*.

PROVIDENCE CHAPTER AT THE GUILD HALL, 313
Hope Street.

December 1st, 2nd and 3rd—*Sister Beatrice*.
December 14th and 15th—*Bird in Hand*.
February 1st and 2nd—*The Far-Off Hills*.
March 15th and 16th—*The Dark Hours*.
April 26th and 27th—Play to be announced.
May 24th and 25th—*Magic*.

MADISON CHAPTER REPORTS *Joyous Season* AS ONLY
- SCHEDULED PRODUCTION UNTIL THEY BECOME SETTLED
IN THE NEW CATHOLIC CENTER OF THAT CITY.

TWIN CITIES CHAPTER—AT SITES TO BE DETERMINED.
October 30th and November 6th—*The Radio Mystery*.
January 22nd and 29th—*The Joyous Season*.
February 19th—*Catherine the Valiant*.
March 26th—*Catherine the Valiant*.
May 7th and 14th—An evening of one-act plays.

PHILADELPHIA CHAPTER AT PLAYS AND PLAYERS,
1714 DELANCEY STREET.
October 31st—*Holiday*.
March 6th—*Murder in the Cathedral*.
May 1st—*Death Takes a Holiday*.

ROCHESTER AT THE COLUMBUS CIVIC CENTER.
October 14th and 15th—*The Late Christopher Bean*.
December 1st, 2nd and 3rd—*The Kingdom of God*.
To be Announced—*Alladin and His Wonderful Lamp*.
Week of February 6th—*Aaron Slick of Punkin Creek*.
Week of March 20th—*Murder in the Cathedral*.
Week of April 24th or May 1st—*Stage Door*.

... If we were writing headlines in this column, here would be one: NUN BREAKS INTO CONGRESSIONAL RECORD ... Which means an article written by Sister M. Consilio, O.P., of Washington, in *The Young Catholic Messenger* of May, 1937, appeared in the Appendix of *The Congressional Record*, March 29, 1938 ... The title is "How Bill Became a Law" ... The following comment was given in the *Record*: "... Of interest to young students who are studying civics and current history. The dramatization was produced in Public School 47, in the City of Buffalo. Ninth grade boys played in the cast. This dramatization could be stepped up to the high school or out-of-school level." ...

And we save the prize story to the last ... The New Theatre League, guilty of such vehicles as "Waiting for Lefty" and "Bury the Dead," comes bravely forth into a new, if very temporary, field with a piece of which a Catholic Cardinal is the leading and only character ... The opus is a dramatic monologue representing an imaginary sermon preached by the harried Cardinal Innitzer, Archbishop of Vienna, and which breathes with pulsating emotion the spiritual and mental sufferings of the dignitary, ground under the Nazi heel ... All very touching and impressive, except we cannot help but feel that, in the fertile minds of the New Theatre League's tycoons, the Cardinal is regarded less as an appealing protagonist in the monologue and used more as a *deus ex machina* to advance the cause of Communism by inveighing against its implacable foe, Nazism ... Do we seem ungracious and 'thankless? We leave it to you ...

... And mention of the non-appearing "Lefty" brings to mind that a Conference member, William J. Langinan, S.J., of Woodstock College, Md., has written a play eloquently entitled "Had Lefty Come." ... Seriously, the play is a Catholic answer to "Waiting for Lefty" and might be used with good effect for workers' groups on the same program with the latter ... Try it ... as a potent means of using social drama to combat Leftist propaganda.

And two more Conference members have been at work with pen in hand ... Father Urban Nagle, O.P., Blackfriars' chief and one of our Directors, has dipped again into medieval history and comes forth with another impressive epic in the form of the fiery "Savanarola." ... And Emmet Lavery, invading more recent history, has adapted a play about Father Damien, Apostle of the Molokai Lepers, written by Miss Grace Murphy ... This seems to be social drama on a new scale—one man's effort in the South Seas against a grim enemy; done with music, modern lighting and great Hawaiian choruses ...

A thought for the month, with apologies to Uncle Ezra ... Would it not be a good idea if colleges who are members of the Conference provided at least one spot in each year's program for a new Catholic play? ...

Murder

(Continued from Page 6)

Since the missionaries had reported that they might not have any contact with the outside world for two years, it was not until 1915 that both their superiors and the Crown authorities became apprehensive for their safety. On May 8, 1915, Commissioner Perry, of the Royal Canadian Mounted Police dispatched a patrol under the command of Assistant Commissioner Charles D. LaNauz, with constables Wight and Withers. These men set out for Fort Norman which they reached in early July. From Fort Norman they started up the Great Bear River for Great Bear Lake. Their party was joined by Father Frapsauce, a brother Oblate of the murdered men, and a native interpreter. On August 4, this 90-mile journey was completed. As yet the search had proven futile, but in the vicinity of Great Bear Lake, tales of a native named Iluga suggested him as one who could aid the search. These stories disclosed vague clues such as that Iluga was greatly feared among his people and wore a priest's cassock. The added information that he possessed three wives did not aid the search, but it was part of the fame gathered about his name at the Great Bear Lake. The patrol consequently decided to search for Iluga. They set out to reach Big Point, which journey was completed within two weeks. Then a vehement gale impeded their further progress. After the gale had subsided, the patrol, choosing the most effective way to pursue the quest for the priests, for they were unaware that they had been murdered, traced them from their own starting point. Thus they went to Dease Bay, the missionaries' base. They found the base intact, but its evident confusion had an ominous suggestion. Father Frapsauce, with a few members of the party, decided to reach the outpost, 70 miles from the base, and there seek evidence of his missing confreres. The outpost was utterly ruined, but no evidence that might suggest where the men had vanished, could be discerned. With the coming of winter, the party returned to its base until the weather would permit them to explore farther. In March, 1916, almost a year since the search had begun, the party started to trace the original route of the missionaries by proceeding to Coronation Gulf.

At the end of April, within sight of the Arctic Coast, they encamped at Coppermine River. There they met a reticent native, Koomuk by name, whose wary behavior suggested that he was aware of the fate of the missionaries. Since he proved a futile witness, the party made a trip to Cape Krusenstern, under the guidance of Corporal Bruce, a Mounty, who, although allied

with another expedition, was under orders to investigate secretly the disappearance of the missionaries. Here they met two brothers, Ek-Hua-Ina and Nachin, who not only disclosed that they had seen other white men in the vicinity, but also gave the much sought for

(Continued on Page 17)

Recommended Published Plays

From THE QUEEN'S WORK, 3742 West Pine Boulevard, Saint Louis, Missouri:

Camp Controversy by Daniel A. Lord, S.J., 25c. a copy.

A Fantasy of the Passion by Daniel A. Lord, S.J., \$1.00 a copy.

From SAMUEL FRENCH COMPANY, 25 West 45th Street, New York, New York:

The First Legion by Emmet Lavery, \$1.50 a copy.

Kind Lady by Edward Chodorov, \$1.50 a copy.

Monsignor's Hour by Emmet Lavery, 35c. a copy.

From the DRAMATISTS' PLAY SERVICE, 6 East 39th Street, New York, New York:

Father Malachy's Miracle by Brian Doherty, 75c. a copy.

The White Sister by F. Marion Crawford and Walter Hackett, 75c. a copy.

From LONGMANS, GREEN AND COMPANY, 114 5th Avenue, New York, New York:

The Masterful Monk by George H. H. Lamb and W. J. Hoocker, 75c. a copy.

From IMMACULATA COLLEGE, Immaculata, Pa.:

The Greater Glory by Sister M. Donatus.

From the BANNER PLAY BUREAU, INC., 137 West 4th Street, Cincinnati, Ohio:

In a Mission Garden by Millis Caverly, 75c. a copy.

From ROSARY COLLEGE, River Forest, Illinois:

Puss in Boots by Henri Gheon, trans. Margaret Keeting.

From the SAINT ANTHONY GUILD PRESS, Paterson, New Jersey:

The Life of Christ, 25c. a copy.

The Princess Poverty by Francis de Sales Gliebe, O.F.M.

For The Faith

(Continued from Page 5)

At present, attempts are being made at cycle plays, and this plan has met with success. Due to the proximity of cities in Europe this is naturally very practical. The Catholic Theatre Groups have also met with success in giving plays over the radio, and in making records of the plays. These records can be used over the radio, in the homes, and at rehearsals. Disques Lumen, 3 rue Garanciere, Paris (VIe), have these records on hand for the theatre groups that wish them.

Some American plays have been well received in Europe. For example, "Green Pastures," translated into French by Bernardine de Menthon, is very popular. Parts of it have been recorded. Emmet Lavery's "First Legion" has also been very successful. It is translated into several languages, and really has a universal appeal. Incidentally, we put "First Legion" on in English at the American College. It made a "big hit" with Americans, English, Indians, Belgians, French, Germans, and particularly with the Father Rector of the Jesuit House in Louvain.

Of an entirely different type from the above-mentioned plays are the "Choeurs Parles" (choric dramas). These

(Continued on Page 19)

Catholic Play

(Continued from Page 4)

of conduct? Is Catholic background, historical or otherwise, adequate to rate for a play the label "Catholic"?

These are questions that will have to be answered sooner or later, if Catholic Theatre, in the creation, selection and production of Catholic plays, is to march onward as the proponent of a theatre which is peculiarly a thing of the Church, of historic and modern Catholicism. One thing is certain: It is imperative we discard the attitude that anything which is not actually indecent, pagan, or in bad taste is proper agenda for Catholic drama groups. Catholic Theatre must stand forth as a positive institution, one dedicated to the advancement of certain ideals and principles, religious and dramatic.

How vigorous this theatre will be depends in greatest measure upon the type of plays and productions it sponsors.

We invite discussion on the topic proposed in the caption to this editorial. We open our columns to a forum on the subject, not merely for the sake of stimulating interest or of promoting academic debate but as a means of helping us all to clarify in our own minds what is our proper sphere and how we are going to function within it.

LONGMAN'S PLAYS FOR THE CATHOLIC THEATRE

SECOND SPRING

A dramatization of the life of Cardinal Newman by Emmet Lavery. In three acts with prologue and epilogue. Cloth-bound copies containing production notes, \$1.50.

BARTER

By Urban Nagle, O.P., deals with the twenty-four hours preceding the Crucifixion, when all Jerusalem was stirred to its depths. In four acts. Books, 75c.

THE MASTERFUL MONK

George Lamb's and W. J. Boocker's dramatization of Owen Francis Dudley's famous novel. In three acts and one easy set. Books, 75c.

CATHERINE THE VALIANT

By Urban Nagle, O.P., presents some of the most dramatic moments in the life of St. Catherine of Siena. In five short acts and a unit set. Bound books, \$1.50. Paper, 75c.

Send for a copy of our free play catalogue describing these and other titles.

PLAY DEPARTMENT

LONGMANS, GREEN & CO.

114 FIFTH AVE., NEW YORK

Mention CATHOLIC THEATRE when patronizing our advertisers

Capitol Stage Lighting Co.

ED. ALTMAN

527-529 West 45th Street, New York, N. Y.

Write for Your Copy of

*Our Latest Catalog on
Stage Lighting Equipment*

Catalog 18

Manufacturers of Complete

STAGE LIGHTING APPARATUS FOR THE THEATRE,
PRODUCTION, AMATEUR THEATRICALS, SCHOOLS,
CHURCHES, COMMUNITY CENTER, LITTLE
THEATRES, HALLS, ETC.

Aisle Lights
Asbestos Wire
Automatic Colorwheels
Automatic Lighting
Act Announcers
Arc Lamps
Advertising Novelties
Borderlight Cables
Baby Spotlights
Boomerangs
Borderlights
Bunchlights
Cable Clamps
Cable Supports
Carbons
Colorine
Connectors
Crystal Reflectors
Carbon Holders
Cleaner Stands
Colorframes
Colorwheels
Cove Lighting
Crystal Showers
Dissolvers

Dimmers
Dimmer Boxes
Electric Fountains
Electric Coal Grates
Electric Fire Logs
Effects
Exit Signs
Floor Pockets
Fireplaces
Floodlights
Footlights
Film Cabinets
Gelatine
Iris Shutters
Lenses
Light Fixtures
Lobsterscopes
Lugs
Lens Holders
Music Stands
Mirror Balls
Organ Lights
Olivettes
Objectives
Piano Lights

Pipe Clamps
Plugging Boxes
Proscenium Lights
Panel Pockets
Plugs
Reflectors
Rheostats
Sciopticons
Spotlights
Stage Pockets
Stereopticons
Strip Lights
Switch Boxes
Slide Carriers
Scenic Effects
Shutters
Signs
Step Lights
Stage Cable
Switchboards
Torches
Wall Pockets
Work Lights
Etc.

Murder

(Continued from Page 14)

information that Koomuk had visited the same place in the previous year. They added that they had seen two white men with long cassocks, beards and the suspended crucifixes of the Oblate Fathers. All this information was slowly gathered in an igloo by means of an interpreter. As the tardy clues appeared, gradually the mystery of the missing missionaries was revealed. An old man, Koeha, clarified the account of the brothers by saying that he had been host to the missionaries in the fall of 1913. The missionaries left his tent to return to their base because there was little food available on the Arctic Coast. Four days after their departure, Sinnisiak and Uluksak came to Koeha's settlement, bearing rifles and ammunition of the missing priests. Koeha accused them of murder and Uluksak admitted the crime but blamed Sinnisiak for instigating it. Sinnisiak refused to talk. Despite this valuable information, the fact that two years had elapsed made the search more difficult, since Sinnisiak and Uluksak had disappeared into the vague and vast North.

On the 15th of May, the patrol, led by Iluga, who assured them that he could find Sinnisiak and Uluksak, started to Victoria Island. There, at a deer-skin village, Sinnisiak was apprehended. He cowered before the authorities, but admitted his guilt and readily surrendered to the Mounties. Meanwhile, Corporal Bruce, with another party, pushed on to the mouth of the Coppermine River where he arrested Uluksak almost as easily as Sinnisiak was overtaken by Assistant Commissioner LaNauze. The silence of Koomuk was explained during the questioning of the two, for they said that he had stolen one of the priests' rifles. In July, of the same year, the ship *Alaska* bore both criminals to Herschel in the Yukon territory.

Almost a year later to the day at Edmonton the two were tried singly for murder. Within the confines of civilization, before the stern tribunal of the Crown's justice, the trial proceeded slowly since its whole agenda was impeded by reason of the fact that both interpreters and witnesses were unaccustomed to judicial procedure. Its final verdict was returned in favor of Sinnisiak by charging him "not guilty", while Uluksak was convicted of the crime. A second trial, however, on the 22nd of August, 1917, was conducted in Calgary, Alberta, before a more august court. This time both were tried jointly. With the recommendation of mercy, the jury found them guilty. On the 28th of August, the prisoners were returned to Edmonton where their

(Continued on Page 18)

Ready Now!

OLD WANG

(A Play in Four Tableaux)

By

HENRI GHEON

Translated by Sister M. Constantia, B.V.M.

A touching story of Christian Charity as practiced by Old Wang, a Chinese boxer, toward his pupil Tschang Fou Tang, who during an uprising murdered Old Wang's entire family.

CAST: SEVEN MALES

SETS: SIMPLE DRAPES

PLAYING TIME: ONE HOUR

COSTUMES: CHINESE PEASANT

ROYALTY: \$5.00

SCRIPTS: TWENTY CENTS EACH

Write:

Secretary, Catholic Theatre Conference

THE CATHOLIC UNIVERSITY,

WASHINGTON, D. C.

SCENIC PAINTS and DYES

ALJO PAINTS are used by professional scenic artists because the luster and brilliance of the colors outlast ordinary paints.

Prepared Scenic Paints for Schools, Colleges and Dramatic Societies. Contains size—ready for use by adding water.

Handy Water Paints, Powdered Easel Paints, for Kindergartens and Junior Schools.

Dyes for recoloring Costumes, Draperies, Batik dyes.

Write for full information and price-list

ALJO MANUFACTURING CO.

130 West 21st Street

New York, N. Y.

A NEW PLAY

(With an All-Male Cast of Eleven)

SOON TO BE RELEASED

"BROTHER ORCHID"

By Leo Brady

A three-act play adapted from the short story by Richard Connell

Address inquiries to

Catholic Theatre Conference

CATHOLIC UNIVERSITY

WASHINGTON, D. C.

Mention CATHOLIC THEATRE when patronizing our advertisers

Murder

(Continued from Page 17)

death sentence was commuted to life imprisonment.

The order of trial and the apparent justice of the authorities impressed the criminals to the extent that they were wholly contrite because of their crimes, and willing to undergo whatever punishment was deemed fitting for their offense against society. They never expected, however, that the Vicar Apostolic of Mackenzie, Msgr. Gabrielle Breynat, O.M.I., would mediate in their behalf and eventually secure their freedom in the year of 1920. Such charity on behalf of the Bishop brought from them the resolve that they would never again commit a crime and the promise that they would become Christians. The admirable Christian charity of this prelate, a spiritual brother of their victims, secured for them not only the means of earthly freedom, but the way to eternal spiritual liberty as well.

Radio

(Continued from Page 8)

them have come and gone with a new lease on life. Poor in body and soul they stay with us until they feel they have gained confidence in themselves and courage to face the world again. The offerings sent us by pleased patrons of the "Ave Maria Hour" broadcasts enable us to rehabilitate these men. The extent of this humane work may be gauged when we record that last year alone we distributed 150,000 meals and that night's lodgings amounted to 50,000. A work of this kind is surely pleasing to God and all of its success is due to the watchful eye of Divine Providence. Many times do we find ourselves in need only to have these needs answered through the intercession of Our Lady of the Miraculous Medal in whose honor these "Ave Maria Hour" broadcasts are conducted.

The "Ave Maria Hour" is broadcast in every State in the Union. An electrical transcription is made while the live broadcasts are being presented. These transcriptions are sent throughout the country. At present, we are feeding 125 stations and only the lack of financial means prevents us from taking on again as many more. Our Lord reminds us "The harvest is great but the laborers are few," and when so many inquiries are received from the far-flung quarters of our country, it is quite evident that much more activity could be utilized in this particular field for the spread of Catholic doctrine.

Rosary College

*A resident and non-resident
Catholic College
for women*

Standard Liberal Arts Courses;
fully accredited.

Offers a Major in Speech and Drama
including courses in
Radio Writing and Broadcasting

River Forest, Illinois

RECOMMENDED FOR PRODUCTION

DURING THE
1938-1939 SEASON

The Green Pastures
Caponsacchi La Pasoda
Madonna of the Roses
Father Malachy's Miracle
The White Sister
Richelieu

by the

Dramatists Play Service, Inc.

6 East 39th Street
NEW YORK, NEW YORK

For The Faith

(Continued from Page 15)

have made great headway in Europe during the last few years. The *Jeunesse Ouvriere Chretienne* (J.O.C.) (Young Christian Workers), which is regarded as the most active form of Catholic Action in Europe today, has brought this form of drama to the forefront. Ordinarily these plays are given in the open on a large platform erected for the occasion. The scenery is very simple but effective. The dialogue takes place between groups rather than individuals. Thus one group will wear the working clothes of a miner, another group will wear those of a mechanic or a factory worker, etc. The writer witnessed the "Cite Nouvelle" of M. Jean Rousset at Geneva on the occasion of the Swiss National Convention of the Catholic Working Youth. The various groups, each in unison, spoke their lines. They described their problems, and asked for help. A group representing Communists offered the solution of class hatred, revolution. Then a group representing the Young Catholic Workers offered the Catholic solution of Justice and Charity, the unity of the person so that an individual might unite his religious life with the other parts of his life, such as his working life, his home life, his recreational life, to form one, and then a union of these united persons to conquer the world for Christ. The group representing the Communists gave a verbal battle to the Catholic Workers. These two forces fought for the souls of the working youth, each presenting their arguments, and the side of God finally won. As the 10,000 spectators had booklets with the dialogue, they were called upon to participate. The play ended with everyone proclaiming "*Pour Le Christ Roi, Il Regnera. Jeunesse Ouvriere Chretienne en avant pour Le Christ Roi*" (For Christ the King. He shall reign. Forward, Young Catholic Workers for Christ the King). It was a magnificent spectacle and had a wonderful psychological effect of uniting the Catholic Youth for a common end.

A play similar to this was given in Paris last summer when 100,000 of the J. O. C. gathered for the international convention. They struck fear into every Communist heart, for when they said "Christ shall reign" they meant business.

The *Choeurs Parles* have been given all over Europe by Catholic Action Groups. For instance, last year a group similar to the J. O. C., the Young Catholic Farmers, 50,000 strong, held a convention in Louvain. There

(Continued on Page 20)

Mention CATHOLIC THEATRE when patronizing our advertisers

COSTUME FABRICS

~ ~ and stage drapery ~ ~

EVERYTHING that any theatrical performance needs to "dress up" the stage or the cast is always available from the oldest and best known source of supply for stage, screen, community group or school theatre . . .

You'll find price an important factor and service that is prompt and intelligent at

DAZIAN'S, Inc.

112 West 44th Street
NEW YORK, NEW YORK

SEND
FOR
SAMPLES and CATALOG

Branches:
Los Angeles
Chicago

JACK MULLANE

MASQUERADE COSTUMES for Private Parties, Dramatics, Musical Comedies, Minstrels, Pageants, etc.

TUXEDOS, FULL DRESS, MORNING SUITS

Prince Alberts and Accessories for Hire

A full line of Wigs, Hair Goods and Theatrical Makeups—Graduation Caps and Gowns

CHOIR ROBES

714 ELEVENTH ST., N. W.

Business Phone
METropolitan 9395

WASHINGTON, D. C.

Residence
GEorgia 7048





A PRESTO at Catholic University

PRESTO *for* VOICE AND MUSIC RECORDINGS

Make the record, flip a switch and hear your own voice!
INDISPENSIBLE for Speech and Drama Departments

Portable . . . Reasonable . . . Simple to operate

also

16 AND 35 MM MOTION PICTURE PROJECTORS, CAMERAS AND STEREOPTICANS
MOTION PICTURE SCREENS

Address: **HALLIGAN STUDIOS**

AUDIO-VISUAL SPECIALISTS

39 Green Village Road,
Madison, N. J.

%Blackfriars' Guild
2115 Fifteenth Street, N. W.
Washington, D. C.

For The Faith

(Continued from Page 19)

was a solemn Mass on the Vieux Marche. Afterwards the Young Catholic Farmers marched by the reviewing stand of His Eminence, Joseph Cardinal Van Roey, Primate of Belgium, singing their battle songs for Christ. In front of an old Chateau near Louvain they put on a choric drama, much along the same lines as the *Cite Nouvelle* I mentioned before. The roles were changed to fit the farmers. The difficulties of farm life, the enticements of the city, etc., were shown. Then the nobility of farm life as a vocation was presented by the group representing the Young Catholic Farmers. The same idea of having all of the audience join was used.

There are any number of variations of this type of drama. In fact, it can be used to explain all dogma and liturgy. Music and costumes can be used to great effect. They can be given on a smaller scale indoors, and the audience thus can participate more.



Mention CATHOLIC THEATRE when patronizing our advertisers

PLAYS *for Amateurs* AND ALL TYPES OF ENTERTAINMENT MATERIAL

•
Send for
OUR COMPLETE CATALOG OF
RECOMMENDED PLAYS FOR
CATHOLIC PRODUCING GROUPS

•
*Our Plays Are Easily Produced, Wholesome,
and Audience Satisfying*

•
The NORTHWESTERN PRESS
2200 PARK AVENUE
MINNEAPOLIS, MINNESOTA

RULES

FOR THE PLAY WRITING CONTEST

1. The Contest opens on December 1, 1938, and closes on April 15, 1939. All entries must be sent not later than midnight, April 14, 1939.
2. Plays must be in English, full-length, *not translations of other plays or dramatic material concerning the same subject*, without restrictions as to form, number of acts or scenes.
3. Plays must use the story of the Oblate martyrs in Canada, namely, Fathers Rouviere and LeRoux, as theme, subject, motivation or basic plot.
4. Scripts are to be submitted with the understanding that the prize-winning plays are to become the property of the Catholic Theatre Conference.
5. Scripts must be neatly typed on one side of any serviceable white bond paper, with a detachable sheet of the same paper, containing the following information:
 - a. The title.
 - b. The name of the author.
 - c. The address of the author.This information is *not* to be disclosed anywhere else on the scripts submitted.
6. Scripts should be sent flat in Manila envelopes, together with self-addressed and stamped envelopes for their return. The return of scripts lacking proper postage will not be guaranteed.
7. All scripts must be accompanied by a signed statement by the author to the effect that the play submitted is his own work and the result of his own original and creative effort.
8. Only one entry is allowed a contestant.
9. The Catholic Theatre Conference assumes no responsibility for any of the scripts submitted. The judges reserve the right to reject any or all the scripts submitted in this contest.
10. Entries are to be addressed thus:

The Secretary of the Catholic Theatre Conference

THE CATHOLIC UNIVERSITY OF AMERICA
WASHINGTON, DISTRICT OF COLUMBIA

Secretary

(Continued from Page 11)

"* * * avoid plays which require that the girls wear modern male dress; * * * may use plays in which the male costumes are of a certain type—such as in biblical plays requiring costumes with long coats or three-quarter length coats."

* * *

"Also can you send us a list of plays for complete female casts?"

* * *

"First of all, the cast must be entirely male. Secondly, the play must not be more than one act * * *."

* * *

"* * * should like to get one religious in tone and for young men from fifteen to twenty years of age."

* * *

"* * * are any plays—Catholic in background with a theme related to either labor or some other social problem of current interest * * * should not be too demanding in the way of cast, settings, etc."

* * *

"Another comedy as good as that or a mystery thriller to start the season with—something that will bring out the people."

* * *

"We want neither a story dealing with only one sex, nor one that is too 'heavy'."

* * *

"Any list or suggestion of plays that might be well received by an average Catholic audience."

* * *

"Parish play, to be staged by mixed group of eight boys and eight girls."

* * *

"Looking for a play that will include as many as twenty-five or thirty children—or more."

* * *

"Suitable plays at moderate royalty rates."

* * *

"Plays which the girls could use to make their activities more interesting."

* * *

"Religious pageant for girls * * * want to use entire student body of two hundred * * * can't use many speaking parts."

* * *

"List of Catholic plays suitable for graduation."

* * *

"Name of a Passion play suitable for college freshman."

* * *

"Cast with seven male characters."

* * *

"List of good plays on St. Francis."

* * *

"Suitable play for high school girls. * * * desirable to include as many individual roles as possible, so as to make it an all-school production."

* * *

"We are looking for something that will please the general public."

If the Secretary could answer these with as little effort as it took to write them on a postal card, he would be oh, so grateful. Most of our members realize that the Conference is only a year and one-half old and that it started without files, typewriters, personnel, etc., and that it must depend on the voluntary services of interested souls. May those interested and understanding souls become more numerous and may God bless them. Among the requests from members has been one which the Secretary passes on to you. "Do you know any operettas with a Catholic theme?" If so, please send the titles to the Secretary.

WE WANT ADS!

To Our Members:

The Theatrical dealers from whom you purchase your costumes, make-up, lighting equipment, etc., would be delighted to know of the advertising power of *Catholic Theatre*. Why not tell them our rates?

Full page . . . \$30.00

Half page . . \$20.00

Quarter page . \$15.00

Address communications:

Secretary, Catholic Theatre Conference
CATHOLIC UNIVERSITY
WASHINGTON, D. C.

Membership Application

We/I Desire to Enroll as a Member of the CATHOLIC THEATRE CONFERENCE for the Year 1938-1939.

Name.....

Address.....

Organization.....

☐ Group (\$5.00)

☐ Individual (\$2.00)

Dues Enclosed \$.....

Mention CATHOLIC THEATRE when patronizing our advertisers

Second Biennial
CONVENTION

OF
THE CATHOLIC THEATRE
CONFERENCE

Tuesday and Wednesday

June 27 and 28

1939

THE CATHOLIC UNIVERSITY
WASHINGTON, D. C.

Registration: FOYER—MULLEN LIBRARY

PLAYWRITING CONTEST!!

\$200.00 IN CASH PRIZES

| | |
|------------------------|----------|
| First Prize | \$100.00 |
| Second Prize | \$ 50.00 |
| Third Prize | \$ 25.00 |
| Fourth Prize | \$ 15.00 |
| Fifth Prize | \$ 10.00 |

CONTEST

Opens

DECEMBER 1, 1938

Closes

APRIL 15, 1939

THEME: The death of two Oblate Fathers, Rev. Jean-Baptiste Rouviere, O.M.I. (1881-1913) and Rev. Guillaume LeRoux, O.M.I. (1886-1913) who were murdered in Northern Canada.



SEND SCRIPTS TO

CATHOLIC THEATRE CONFERENCE

THE CATHOLIC UNIVERSITY

WASHINGTON, D. C.

For Further Details See Pages 6 and 21

